FOR THE DECADE BETWEEN 1997 AND 2007, YOU DIDN'T GO TO WORK FOR 3D REALMS because you were going to make the most money, or because it was going to be the easiest gig. You joined them because you thought that Duke was awesome and you thought that succeeding there was going to be important and you put everything you had into that. So everyone that's ever been through those doors has left some of themselves in the game. And that's there. It's there in the game somewhere and no one can ever take that away from those people.

— RANDY PITCHFORD, President & CEO, Gearbox Software

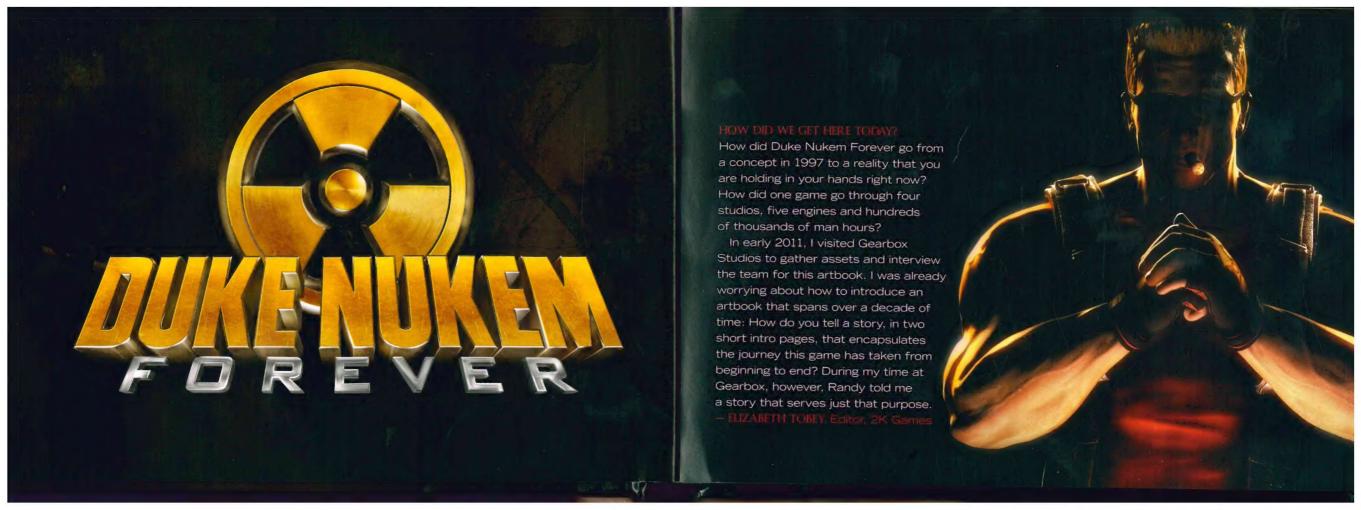**DNF FOR ME REPRESENTS AMBITION, DETERMINATION, AND LOYALTY.**

After Duke Nukem 3D, we knew we had to do something really special to top it. But perfectionism and ambition almost killed Duke. 3D Realms shouldered the full financial responsibility of making a game for a decade, and finally, we had to disband most of the company. That's when loyalty kicked in, when 10 ex-members of 3D Realms formed their own company and out of a house they spent nearly a year finishing the game— a heroic effort.
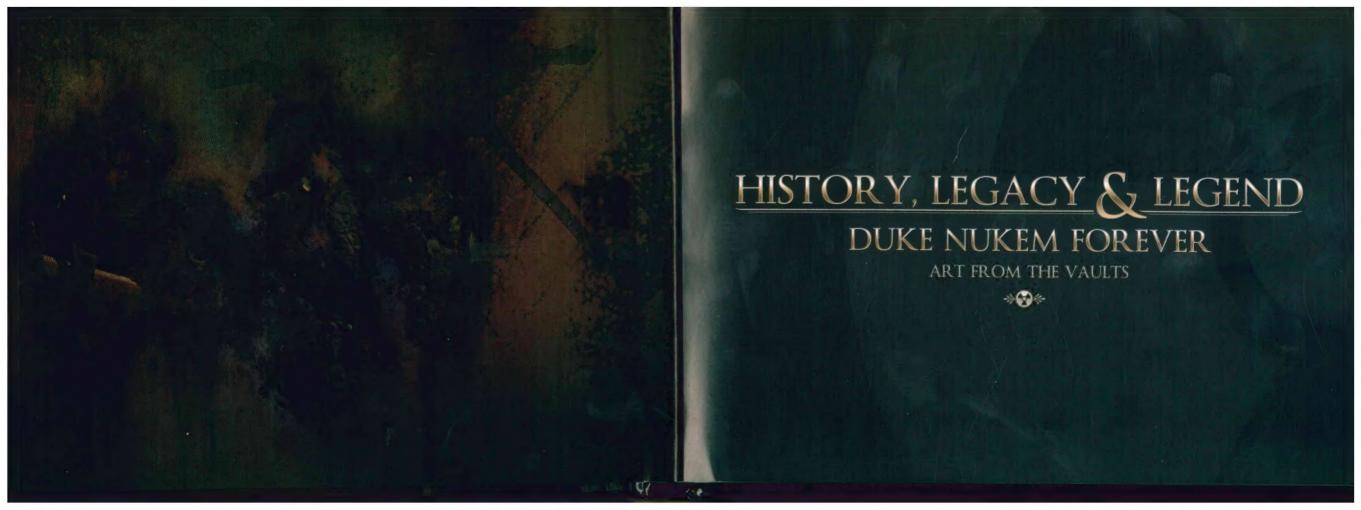
Gearbox then entered the picture to help polish the game and port it to the consoles. They also worked with the publisher to put together a retail distribution deal.

In the end, it's been a long road that finally has a happy ending, thanks to so many people who were involved, determined to see it through to the end.

Duke Nukem was born 20 years ago. And it took that long for his greatest triumph, one even meaner than the alien scum he crushes under his mighty foot. It doesn't take two seconds to know that Duke always comes out on top. Hail to the King.

— SCOTT MILLER, Co-founder of 3D Realms

DUKE NUKEM FOREVER

HOW DID WE GET HERE TODAY?

How did Duke Nukem Forever go from a concept in 1997 to a reality that you are holding in your hands right now? How did one game go through four studios, five engines and hundreds of thousands of man hours?

In early 2011, I visited Gearbox Studios to gather assets and interview the team for this artbook. I was already worrying about how to introduce an artbook that spans over a decade of time: How do you tell a story, in two short intro pages, that encapsulates the journey this game has taken from beginning to end? During my time at Gearbox, however, Randy told me a story that serves just that purpose.

— ELIZABETH TOBEY, Editor, 2K Games

HISTORY, LEGACY & LEGEND

DUKE NUKEM FOREVER

ART FROM THE VAULTS

2K Games
10 Hamilton Landing
Novato, CA 94949

TABLE OF CONTENTS

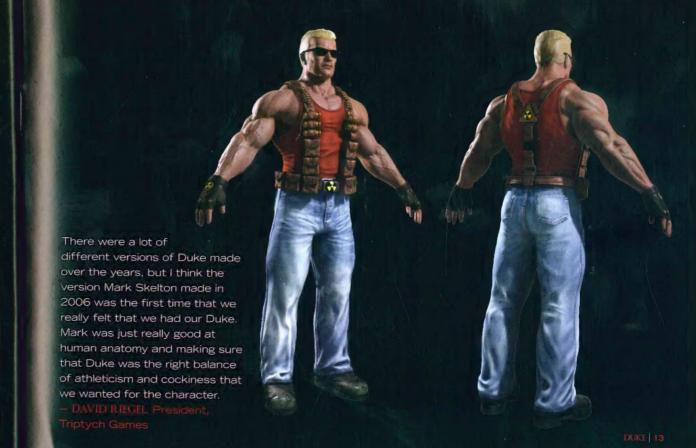# CHAPTER 1 : DUKE

At one point we pondered a cinematic with Duke and Dr. Proton in a schoolyard as kids and there being some interaction between them." — GEORGE BROUSSARD, Co-founder/ Lead Designer of 3D Realms

Duke has gone from being roughly 500 triangles to 13,000 triangles in his progression from the beginning of the project to the end. — BRIAN COZZENS, Minister of Art, Gearbox

There were a lot of different versions of Duke made over the years, but I think the version Mark Skelton made in 2006 was the first time that we really felt that we had our Duke. Mark was just really good at human anatomy and making sure that Duke was the right balance of athleticism and cockiness that we wanted for the character. — DAVID RIEGEL, President, Triptych Games
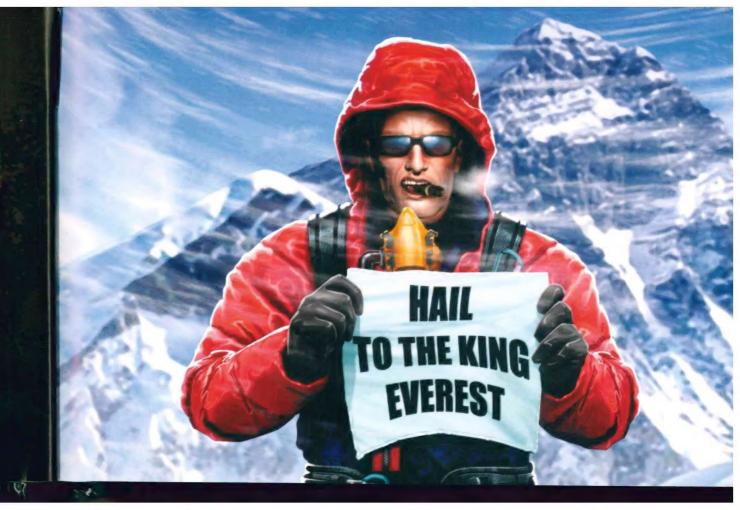
THRONE

An early concept of NegaDuke before he was rendered out.

For my part, I've approached it in a few ways. First off, I own Duke, so I could do whatever I wanted. I could put him in a tutu, but I had a duty to the game: we've been waiting to play Duke Nukem Forever for all this time. We need to play the game that it's supposed to be. We need to play the game that is the vision from 3D Realms. We need to play their Duke Nukem Forever, not my Duke Nukem Forever. I'll have plenty of time to play in the space and take it in new directions if I want. But for this one, well, we certainly don't want to get in there and turn it into something it was never meant to be. And you know what? When we got it, there was so much there. It had all those core beats people want -where those guys had gotten was great. That's the thing we want to play, so let's fulfill that for as many gamers as possible.

— RANDY PITCHFORD

At one point we had a character that was meant to be an exact opposite of Duke—we fondly referred to him as "NegaDuke". Many of us thought NegaDuke looked much cooler than the Duke model we currently had in the game, mostly because he was more interesting with his facial hair, Matrix-like all-black motif, and more modern accessories. I seem to recall his origin being related to Dr. Proton cloning Duke's DNA and there being an army of Duke clones.
— BRIAN COZZENS
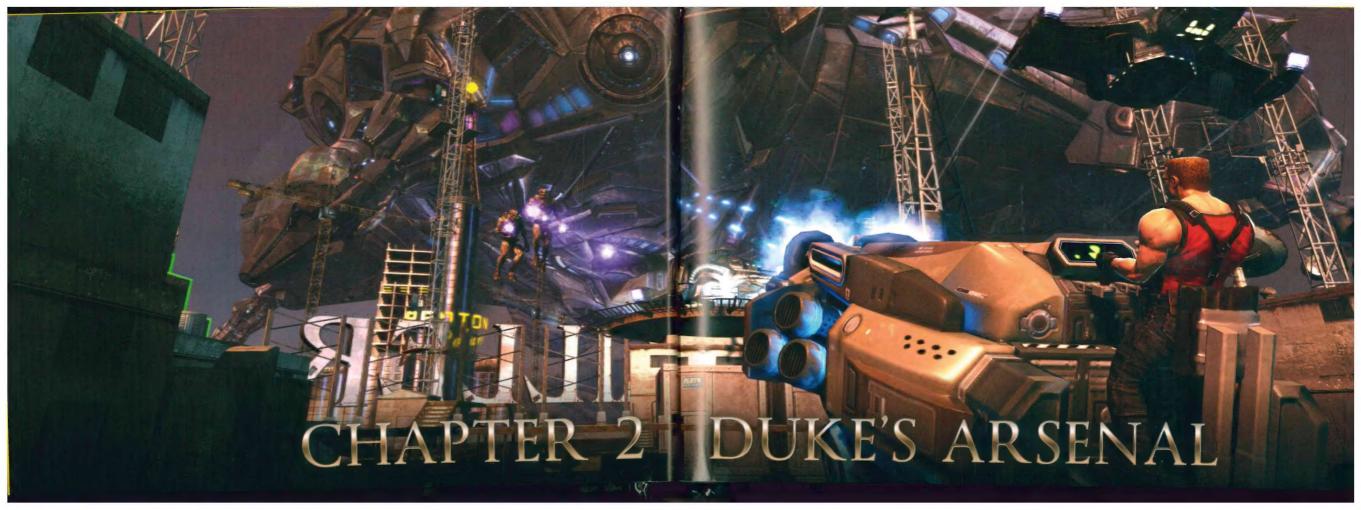
I feel with something like Duke Nukem Forever, there are a lot of obvious questions like: is the game good enough, can it live up to 12 years of hype—and how are you going to deal with pressure like that? And the real answer is you have to ignore all that. You can't think about that pressure one bit. You have to focus on one thing: shipping the game that was unshippable. — RANDY PITCHFORD

CHAPTER 2 DUKE'S ARSENAL

The idea of a short-range Freeze Ray was something we talked about back at 3D Realms, so after we formed Triptych and Gearbox got involved we wanted to see if we could make that a reality. One of the really nice things is that it allows you to execute enemies, so even though you're likely to take a lot of damage getting in close to enemies, you can gain your health back through those executions. — DAVID RIEGEL

George Broussard really wanted the pistol to fire like a real pistol, so he brought one into the office. I remember [artist] Mark Skelton playing around with that pistol in his office; he was scaring everybody with it. — CHRIS DiSIMONE, Artist, Triptych Games

This is the machine gun turret that shows up in a bunch of different levels. It's for holding off the larger hordes of aliens. When you have to deal with the mothership you use the much larger Super Turret, and for air battles the turret of choice is the grenade launcher mounted on an EDF Wasp Fighter. —NICK WILSON FX Artist, Gearbox Software

Technically we didn't mess with the Holoduke too much. The new Duke model was the huge change. Adam May put together this new Duke based on designs by Scott Kester and Matias Tapia featuring red and black gloves in place of the old black and yellow—that made Holoduke look a lot better. — NICK WILSON
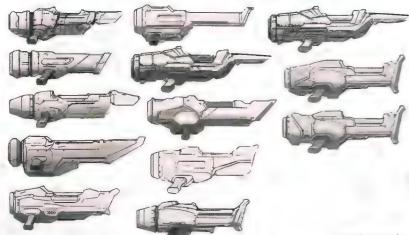
The shotgun was modeled after a real weapon actually purchased at a local gun show in Mesquite, TX for about $300 (cash and carry, baby!). They told me the gun was originally from the Texas Department of Corrections and I still have it in my closet at home. — GEORGE BROUSSARD

For a while, we debated if the pistol should have a scope on it or other tech parts and things like that. Eventually we ended up just getting rid of all that stuff and just making a nice solid huge Desert Eagle that we later replaced with the 1911 Pistol. ALLEN BLUM, III Duke Legacy Designer Triptych Games

We added the railgun later in production because we finally started making larger outdoor areas and it called for a longer distance weapon — GEORGE BROUSSARD

This used to be an M16, but at some point we decided to redo Duke 3D weapons and get those solidified as full 3D renders , and the machine gun eventually came back to looking like Duke 3D's Ripper. — ALLEN BLUM III

We tried a whole bunch of different concepts for the Rocket Launcher and in the end people found that they liked the original Duke 3D design best. — DAVID RIEGEL
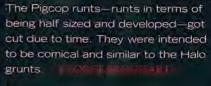
Rocket Launchers

At the time that the shrink ray was built I think the sci-fi tech in the game was undergoing an aesthetic revision and that's about the same time that the Duke Cave art was born. — DAVID RIEGEL

CHAPTER 3 ALIENS

A very early Pigcop sketch from the '90s

A reworking of the Pigcop was one of the first things that I saw when I came to interview at 3D Realms. The thing that struck me immediately was that they weren't cartoony at all, they were this big scary monster and I think that was one thing I didn't expect. We went in that direction a little too far at one point. They were really completely bloodied up and completely mangled and had ripped skin and everybody thought it was just too far, a little too over the top, so we pulled that back and the final design ended up menacing but I think more reasonable in terms of its presentation. — DAVID RIEGEL

The Pigcop runts—runts in terms of being half sized and developed—got cut due to time. They were intended to be comical and similar to the Halo grunts. — GEORGE BROUSSARD
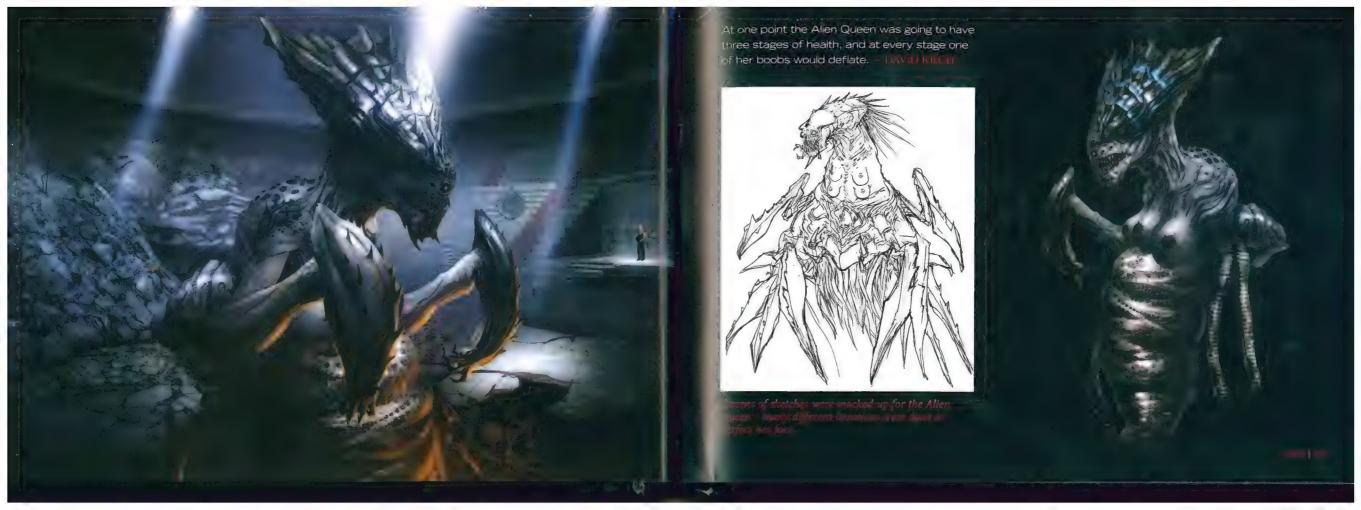
We had a ton of Pigcops. If there was one character that was consistently implemented throughout development, it was the Pigcops. It was surprising how many conceptual designs were created during the creation of DNF— from serious, bloodthirsty monsters to more tongue-in-cheek parody beasts. Everyone had all sorts of ideas for them—we entertained a lot of them. — BRIAN COZZENS

At one point the Alien Queen was going to have three stages of health, and at every stage one of her boobs would deflate. — DAVID KRIGEL

Dozens of sketches were mocked up for the Alien Queen — many different iterations were done to perfect her face.

He needs to mutate people. We were going to have this be via eye lasers. I think it would be better to chop off his right arm halfway down the forearm and graft on some type of mechanical device and he would shoot that like a gun. It would also serve to make him less human looking

One of the guys had the idea that maybe that large tube in front could be some kind of breathing device and it would lead to a weird looking mask of sorts that covers his mouth and nose. May be worth trying. I could imagin him sounding like Darth Vader and having real labored breathing.

Face still isn't scary. The side profile looks ok. Eyes squinting hurts it I think. Not sure what comments to make other than to try to make the head/face look scarier. Coments that it was still a little too human

Side profile is pretty good. Comments that the front looked 'jolly' and nor scary. I love the deck and the wires though. Great!

Platform looks great now.

I'm thinking the guy may be a little too fat/wide. We don't want him to be so wide that we can't get him around in the game. You can probably cheat and scale him thinner, but also taking some bulk off his sides may be a good idea

Like to see an anus shape more like this. Just less bulk under

The Assault Commander was one of the first few characters that we created when we had just implemented the deferred lighting version of our engine. This utilized real-time lights and normal map data produced some really spectacular visual results for the time. – BRIAN COZZENS
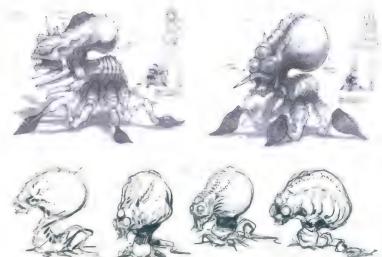
The Assault Commander's blades are a result of Joe Wampole's iterative design. He thought maybe those blades could have been a lot bigger and have some sort of gameplay element. They kept getting bigger and wider and eventually the Assault Commander ended up being able to actually hit you with those blades.

The Cycloid Emperor in all his glory.

One of the very first things Layne Johnson did at 3D Realms was a new take on the Cycloid Emperor that ended directing the way the rest of the aliens look, especially in the head and face. — ANDREW KERSCHNER, Artist, Triptych Games

The Liz Troopers came in two varieties in Duke 3D and evolved into what later became the Assault Trooper and Assault Captain in Duke Nukem Forever. —DAVID RIEGEL

The Assault Trooper Captain's armor kept the sci-fi theme, but made the design much more sharp and contemporary versus the original art that was done for Duke 3D. —BRIAN COZZENS

These are just a sampling of the many Octababy variations the team created.

I think my favorite part of all of the Octababy sketches is how a lot of these enemies are shown to scale with the stripper wearing very high heels—not just because it's a stripper, but those are very significant heels. — CHRIS FAYLOR, Community Manager, Gearbox Software

The Octakinq

Octanus

Slug Ass

Arms

He's as tall as a building and prancing around in a little diaper there. So what do you do? You go up and hit him in the nuts. — ALFN BLUM III

PREGNATOR
SKIN 04

As I recall, the Impregnator was sort of controversial in the beginning. I know that John Anderson was really against this, because it's... it's a dick running around. STEPHEN ROE, Visual Designer, Gearbox Software

CHAPTER 4 – FRIENDS OF DUKE

How could we begin this chapter with anything but the babes of Duke?

The Babes went through multiple iterations and costume designs. I tried to avoid any one girl showing more skin than another and strived for an equality of sexiness and beauty without compromising their individuality.

The theme I was going for in designing the babes was the stereotypical fantasy girl which had to capture appearance, attitude, movements and vocalizations. She had to have accentuated but believable proportions that flattered her particular fantasy type. -- DENNIS DEKONING

A render of one of the strippers in Duke Nukem Forever.

The Holsom Twins were to be Christian Rock singers.
The Christian Rock singer part is just social satire.
GEORGE BROUSSARD

Not every babe will necessarily be someone's fantasy girl, but
hopefully at least one (or more) will fit their groove.
DENNIS DERONING

General Graves did have a first name – it was Phil. There's a factoid for you.
– JOE SIEGLER, Duke Nukem Community Manager, Gearbox Software

Phil Graves came from Tom Hall as he made a pun as to what Graves' first name would be. Tom said something like, "He's a military guy— he fills graves! Get it?" – GEORGE BROUSSARD
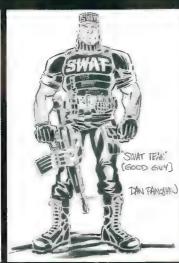
In one version of Duke Nukem Forever, you ran into an old miner named Gus who let you take his mule for a ride towards Vegas. While on the mule, you fought enemy aircraft and such. It was a slow level, in terms of progression, and eventually went away. – ALLEN BLUM III
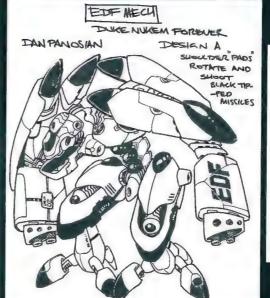
That's the evolution of game design, mule to monster truck. – DAVID RIEGEL

"SWAT GUY" STANDARD
DAN PANOSIAN

"SWAT TEAM" (GOOD GUY)
DAN PANOSIAN

FRONT OF ATTACK DOG FOR AIR FORCE BASE.
COLOR: DK BLUE/WHITE LETTERS
SWAT DOG
DAN PANOSIAN
U.S. K9

FRONT OF ATTACK DOG FOR S.W.A.T. TEAM.
COLOR: BLACK/RED
K9

DOG IS A CROSS BETWEEN A BASIC GERMAN SHEPPARD WITH A LITTLE WOLF THROWN IN TO ADD A FERAL TOUCH. THIS IS A "DUKE" WORLD - SO THE DOGS SHOULD APPEAR A BIT MORE SAVAGE. BRISTLING HAIR ON BACK OF NECK, ETC.

These are some early concepts of the Earth Defence Force from the 90s.

EDF MECH
DUKE NUKEM FOREVER
DAN PANOSIAN
DESIGN A
SHOULDER "PADS" ROTATE AND SHOOT BLACK TIP-PED MISSILES
EDF

"MUTANT RIOT SQUAD"
- EXPOSED BRAIN/BRAINS
- BLOODY RIOT SHIELD
- CONCRETE HELMUT & BOOTS
DAN PANOSIAN

"MUTANT SWAT TEAM"
- EXPOSED VEINED/MUSCULAR ARMS.
- CLAW-LIKE HANDS
- SHAGGY/UNKEMPT HAIR
- MUTATED FACE
- GREEN SKIN COLOR
DAN PANOSIAN
SWAT

The EDF have come full circle. Originally, they were supposed to be more like an Earth police force, and then at one point in time, it was decided that they needed to be modernized and so we went with the more sci-fi kind of look that was very techy. Then, when we needed to get a final version of the game, we wanted to go back to the original kind of federal police SWAT. — DAVID RIEGEL.

DR. PROTON

Dr. Proton was meant to return originally in DNF, but he was removed shortly after when we switched to the Unreal engine. Now all he has left in the current incarnation is a casino in Vegas next to Duke's Lady Killer... It's the first to get destroyed when the aliens attack. — BRIAN COZZENS.

Bombshell actually was originally going to be in her own game. The idea was if you could think of a female counterpart to Duke, Bombshell was it. At Gearbox, we actually put some work into Bombshell's back story here a few years ago. And long before that there was a time when George thought he should introduce her to Duke... In fact you can see Bombshell in the Duke Nukem Forever trailer from '97 I think—the version of the game running on the Quake engine. There's a shot in that trailer where there's a female character; very stiff animation with her arm out with a gun in her hand. A lot of people didn't know who that was; it was Bombshell.

CHAPTER 5 ENVIRONMENTS

Various concepts, models, and sketches of Dante's castle in Vegas.

I had architecture experience and could design spaces pretty quickly, so I was brought on to redesign some of the key spaces in the game and set more realistic scales. I'd spend a couple of days concepting, modeling and rendering out a space, then we'd run around in-game it to see if it looked right. Then we'd go back and forth with the designers. I think there was some conflict at the beginning, just because I wanted it to look cool when they wanted it to run well. Coming from an architecture background into video games, there was a whole new set of challenges.

There are probably close to 100 people working on the game now, so it's still a massive undertaking. When you get source code and source content without the environment that it was built in and without the understanding of how it was made, you are basically just looking at a bunch of snapshots and it's very complicated to pick up snapshots and try to arrange them into a film. Now, multiply that complexity times a billion — because we're talking about software and source code here. I don't think I can articulate how valuable institutional knowledge is with our craft —the guys from 3DRealms who are part of the project today— this game never would've happened without their commitment. —RANDY PITCHFORD
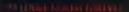
The Lake Mead map was the first area we created that required the introduction of alien craft. The really old designs for these were inspired by the alien ships that were seen in Independence Day. We didn't really have any other need for them until the top of the Lady Killer Casino— which also required us creating a mothership to accompany the smaller craft. Their use has become much, much more involved since those days.
—BRIAN COZZENS

An overhead view of the multiplayer map MorningWood - also called the Ghost Town.

A Duke Burger Concept dating back to 2005.

9.3.05
DUKE NUKEM
FOREVER

Topdown view of Duke burger interior

There was an amateur level designer that entered a contest back when we were working on the Atomic Edition of Duke. He built the Hoover Dam in Build, and Allen said "that's fucking awesome." I can't know for sure, but I think that might have planted a seed for all the Hoover Dam stuff that's in DNF. —RANDY PITCHFORD
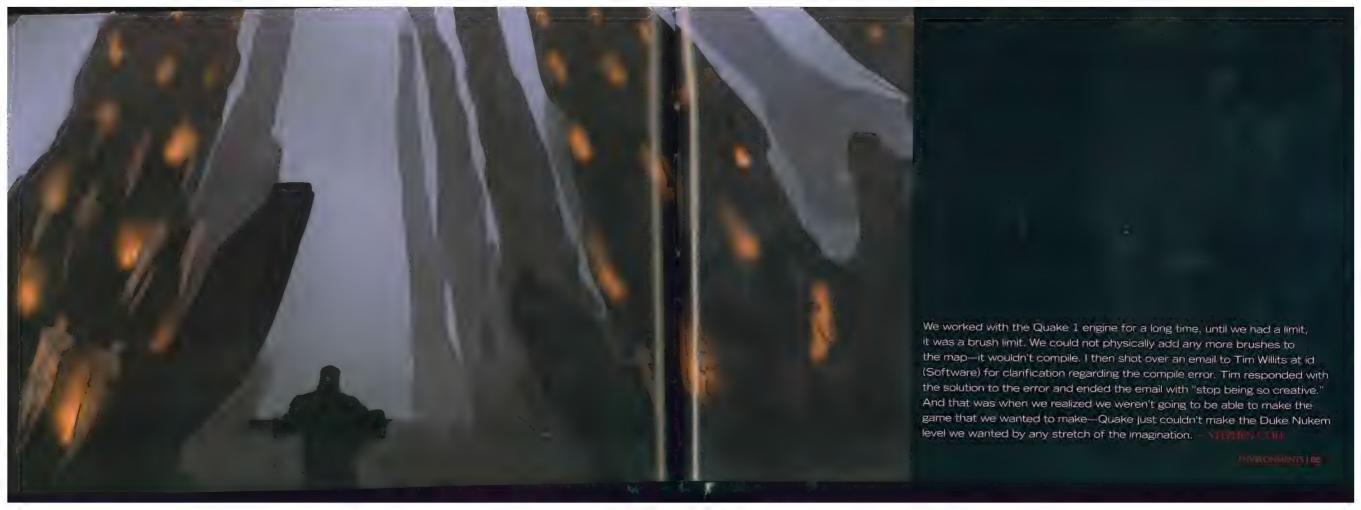
An older design for Duke Burger.

As I recall the Hoover Dam area was the main catalyst for us switching to the Unreal Engine. We saw the Unreal beta and it looked fantastic. The big attractor for us was that it could render these large outdoor spaces without killing the frame rate. This ended up being the big motivator for us switching from the Quake 2 engine to Unreal—which some might say was the beginning of the curse. If it wasn't for Hoover Dam, we would have probably stuck with the Quake 2 engine. —BRIAN COHAGAN

We worked with the Quake 1 engine for a long time, until we had a limit, it was a brush limit. We could not physically add any more brushes to the map—it wouldn't compile. I then shot over an email to Tim Willits at id (Software) for clarification regarding the compile error. Tim responded with the solution to the error and ended the email with "stop being so creative." And that was when we realized we weren't going to be able to make the game that we wanted to make—Quake just couldn't make the Duke Nukem level we wanted by any stretch of the imagination. — STEPHEN COLE

As for intent, this is a 3D Realms game. This is the vision that those guys had and they deserve all the credit for it. So it's a tough thing for me right now to talk about the responsibility for the game coming out—of course I respect all the Gearbox talent and all the people that got involved at other studios that have helped so that we can actually play it—these guys on the team are killing themselves. But at the same time, I don't want to risk taking anything away from not just the guys who didn't give up—the 30 or so guys that brought the game from 2007 to 2009 and the countless other people who have been involved since the very beginning. They all had influence. I don't want to take anything away from any of that. So I have to be very careful—I don't want to disrespect the huge commitment people made back then as well as what's happening right now so we can actually, finally, play the game. It's a huge effort and everyone who has ever been involved from the very beginning to the very last check in before certification and release to manufacturing has had a role in how it got to where it is today in the gamers' hands. — RANDY PITCHFORD

CREDITS

GEARBOX SOFTWARE

EXECUTIVE PRODUCERS
Randy Pitchford
Brian Martel

PRODUCER
Mike Wardwell

ASSOCIATE PRODUCER
Chase Sensky

VP OF PRODUCT DEVELOPMENT
Aaron Thibault

DIRECTOR OF CENTRAL DEVELOPMENT
Michael Weber

CHIEF FINANCIAL OFFICER
Stephen Bahl

VP & GENERAL COUNSEL
PJ Putnam

**VP OF LICENSING AND
BUSINESS DEVELOPMENT**
David Eddings

EXECUTIVE COUNSEL
Wade Callender

CONTROLLER
Christine Wu Choate

VP OF MARKETING
Steve Gibson

MARKETING COORDINATOR
Adam Fletcher

MARKETING ARTIST
Kelly Romeo

COMMUNITY MANAGER
Chris Faylor

WEB APPLICATIONS DIRECTOR
Maarten Goldstein

DIRECTOR OF CENTRAL ENGINEERING
Paul Nettle

PROGRAMMERS
Aaron Apgar
Bjarni Thor Arnason
Jeff Broome
Ryan Brown
Mike Carlson
Manuel Fernandez
Ryan Fields
Charles Kostick
Sean Cavanaugh
Neil Johnson
Jeffrey Mahmoudi
Ryan Medeiros
Aaron Nations
J. Kyle Pittman
John Roberts
Scott Velasquez
Tim Wu
David Ziman
Technical Artist
Nicholas Wilson

MINISTER OF ART
Brian Cozzens

ART OUTSOURCING PRODUCER
James Lee

FOCUS TEST TEAM
Stephanie Puri
Kyle Beasley

DEVELOPER CONTRIBUTIONS
Anthony Burch
Brian Burleson
Trey Davenport
Kevin Duc
Ben Donges
Evan Gill
James Gilligan
Scott Kester
Dia Hadley
Chad Mauldin
Adam May
Mike Neumann
Wes Parker
Steven Strobel
Mark Petty
Jim Sanders
Matias Tapia
Brian Thomas

DIRECTOR OF IT
Mike Athey

NETWORK ENGINEERS
Jeff Macfee
Dalton Boutte
Warren Shultz

WEB DEVELOPERS
Comb Hua
Ray Barham

IT HELP DESK
James Cart
Jasen Sparacino

HR DIRECTOR
Stacie Johnston

HR ASSISTANT
Erin Edelson

EXECUTIVE ASSISTANT
Hayley Williamson

RECEPTIONIST
Shannon Norton

QA MANAGER
Casey McLauchlin

QA LEAD
James Lopez

QA LEAD TEAM
Chris Brock
Andrew Hoffman
Mike McVay

SENIOR TESTERS
Cameron "Loki" Mask
Brian Lam-Bentley

TESTERS
Christopher Black
Nick Edwards
Thomas Eubanks
Steven Fast
Daniel Finnegan
Christopher Francis
Robert Gaither
Wes Girdler
Jeff Giron
Darby Hadley
Lindsey Hamilton
Ian Hunter
Liz Lambert
Justin Lightfoot
Tim Lohrenz

Max Morrison
Tyrone Nichols
Eric Norris
Clayton Pace
Daniel Pirkle
Marc Porto
Bradley "Storm" Rohr
Tim "NYTim" Roth
Brett Simmons
Gabriel Simon
Josh White

ART OUTSOURCING
Shadows in Darkness
Hi-Fi Colour Design

"HE'S THE DUKE" MUSIC SOUNDTRACK
James Gilmour

MOCAP ACTRESS
Yvonna Lynn

Gearbox Software would like to make a special acknowledgement for the following intrepid developers who spent up to 10 years on the project at 3D Realms before joining Gearbox Software.

John Anderson
Ruben Cabrera
Stephen Cole
Brian Cozzens
Rick Huenick
Keith Schuler

GEARBOX SOFTWARE IS:
Awais Ahmed, Daniel Algood, John Anderson, Robert Anderson, John Antal,

Aaron Apgar, Matthew Armstrong, Bjarni Thor Arnason, Michael Athey, Erik Avalos, Stephen Bahl, Ray Barham, James Barnett, Tris Baybayan, Kyle Beasley, Brian Bekich, Dalton Boutte, Chris Brock, Jeffrey Broome, Anthony Burch, Brian Burleson, Ruben Cabrera, Wade Callender, Michael Carlson, James Cart, Sean Cavanaugh, Matthew Charles, Andrew Cheney, Christine Wu Choate, Jacob Christopher, Jennifer Chung, Stephen Cole, Jeramy Cooke, Richard Cowgill, Brian Cozzens, Peter Dannenberg, Trey Davenport, Joshua Davidson, Michael Davis, Patrick Deupree, Erik Doescher, Ben Donges, Kevin Duc, Fredric Echols, David Eddings, Erin Edelson, Don Eubanks, Hector Fajardo, Chris Faylor, Manuel Fernandez, Ryan Fields, Rich Fleider, Adam Fletcher, Zach Ford, Jasper Foreman, Mark Forsyth, Brent Friedman, Benjamin Gettleman, Steven Gibson, Evan Gill, James Gilligan, Maarten Goldstein, Chris Guthery, Dia Hadley, Shaylyn Hamm, Ryan Heaton, Philip Hebert, Rob Heironimus, Paul Hellquist, Jonathan Hemingway, Andrew Hoffman, Brent Hollon, Sloan Hood, James Houchen, Comb Hua, Richard Huenink, Jimmie Jackson, Josh Jeffcoat, Skyler Jermyn, Richard Jessup, Neil Johnson, Stacie Johnston, Steven Jones, Scott Kester, Damian Kim, Kyle King, Charles Kostick, James Lee, Matthew Link,

James Lopez, Jeff Macfee, Jeffrey Mahmoudi, Brian Martel, Chad Mauldin, Adam May, David May, Curry McKnight, Casey McLauchlin, Mike McVay, Ryan Medeiros, Ryan Metcalf, Drew Mobley, Aaron Nations, Jason Neal, Christopher Neeley, Paul Nettle, Michael Neumann, Shannon Norton, Ricky Oh, Nate Overman, Patrick Paluski, Wesley Parker, Kevin Penrod, Ben Perkins, Nicholas Peterson, Mark Petty, Hung Pham, Christopher Pickett, Daniel Pirkle, Randy Pitchford, J. Kyle Pittman, Rick Porter, Stephanie Puri, PJ Putnam, Sean Reardon, Josh Rearick, Jason Reiss, Ashley Rochelle, Kelly Romeo, Brian Roycewicz, James Sanders, Robert Santiago, Jett Sarrett, Keith Schuler, Chase Sensky, Eric Sexton, Jason Shields, Jimmy Sieben, Leo Sieben, Bradley Sierzega, Jasen Sparacino, Matthew Stock, Steven Strobel, Aaron Thibault, Brian Thomas, Graeme Timmins, Randall Varnell, Raison Varner, Scott Velasquez, Mike Wardwell, Michael Weber, Tim Welch, Jennifer Wildes, Hayley Williamson, Nicholas Wilson, Kanon Wood, Lorin Wood, Hunter Wright, and David Ziman.

DUKE'S BABIES:
Kayla Anderson, Kyle Anderson, Jenna Anderson, Lilly Brock, Kassidy Doescher, Alex Eddings, Aidan Eddings, Sophie Jones, Riley Macfee, Rachel Macfee, Liam Martel, Aiden Martel, Nolan Martel, Kate Martel, Breanne Erin Mauldin, Avie Overman, Sophie Pham, Avery Porter, Kaia Putnam, Xavier Putnam, Carter Timothy Roth, Sofia Sanders, Audrey Marie Schuler, Blake Michael Schuler, Gretchen Sieben, Ariel Elliot Thibault, Jonah Aaron O. Thibault.

TRIPTYCH GAMES

DUKE LEGACY DESIGNER
Allen H. Blum III

ANIMATION
Benjamin Wagley

ARTISTS
Chris DeSimone
Andrew Kerschner

DESIGNERS
Andrew Baker
Brad Jacobs

PROGRAMMING
Robert Faison

SOUND AND MUSIC
Eric Von Rothkirch

WRITTEN BY
Valeta Wensloff
Kristen Haglund
David Riegel

PRESIDENT
David Riegel

MANAGING PARTNER
Kristen Haglund

ADDITIONAL ANIMATION
Bryan Brewer

LEGAL COUNSEL
Block & Garden LLP

SPECIAL THANKS
Tom & Nancy Haglund
Tim Sweeny and Mark Rein at Epic Games
Kim Trusty at Mary Collins Agency

PIRANHA GAMES

PRESIDENT
Russ Bullock

CREATIVE DIRECTOR
Bryan Ekman

SENIOR PRODUCER
Jeremy Ferguson

PRODUCER
Geoff Gordon

PRODUCER
Matthew Newman

TECHNICAL DIRECTOR
Matthew Craig

LEAD ENGINEERS
Brian Windover
Krist Smith

LEAD NETWORK ENGINEER
Dan Leslie

ENGINEERING
Rafael Acosta
Stephen Andrusyszyn

Karl Berg
Peter Chea
Sean Cove
Peter Dol Han
Thomas Dziegiewelski
Geoff Fisher
Neil Herman
Alexander Houghton
Weihua Jin
Omid Kiarostami
David Knott
Alexander Matveev
Richard Mitchell
Reza Nezami
Marty Rampton
Jagdeeep Rana
Neema Teymory
Jerry Zhang
Yang Zhao

LEAD DESIGNER
Paul Inouye

LEVEL DESIGN
David Bradley
David Chiang
Thad Jantzi
Daniel Pitts
Ian Rooke

ART DIRECTOR
Dennis de Koning

TECHNICAL ART DIRECTOR
Mike Best

ART
Viona Halim
Amit Joshi

Michael Kessler
Kevin Meek
Ryan Van Vliet

CHARACTER ART
Evan Halim
Kristoffer Lyons

ANIMATION
Enrique Barahona Ramos
Tony Chen

DEVELOPER SUPPORT
Ricky Cheung
Garth Erlam

IT DIRECTOR
Mike Forst

HR DIRECTOR
Miki Hara

OFFICE MANAGER
Kelly Ekman

SPECIAL THANKS:
Shane Alfreds
Jorge Desjardins
Miguel Escudero
Dave Gibson
Gabriel Kessler
Michael Labbe
Etienne Rheaume
Kelsy Wittmann

3DREALMS

CREATIVE DIRECTOR
George Broussard

PRODUCER
Brian Hook

LEAD PROGRAMMER
John Pollard

PROGRAMMING
Robert Faison
Pete Knepley
Brian Lawson
Dave Ratti
Christopher Skelton

SENIOR GAME DESIGNERS
Christian Cummings
Rick Huenick

LEAD LEVEL DESIGNER
Allen H. Blum III

LEVEL DESIGN
John Anderson
Andrew Baker
Gary Buchanan
Quinn Delhoyo
Brad Jacobs
Scott Maclean
David Riegel

ART DIRECTOR
Tramell "T.Ray" Isaac

ANIMATION
Bryan Brewer
Jay Brushwood
James Houska

CONTRACT ANIMATION
David Carter
Ben Wagley

ENVIRONMENT ART
Chris Desimone
Pat Jones
Andrew Kerschner
Chris Smith

CHARACTER ART
Ben Eoff
Randy Forsyth
Mark Skelton

CONCEPT ARTIST
Layne Johnson

AUDIO DIRECTOR
Eric Von Rothkirch

VOICE ACTING
Jon St. John As "Duke Nukem"

MOTION CAPTURE ACTORS
Gary Buchanan
Sarah Jay
Eliot Lewis

CHIEF EXECUTIVE OFFICER
Scott Miller

CHIEF OPERATING OFFICER
Steven Blackburn

OFFICE MANAGER
Bryan Turner

COMMUNITY MANAGER
Joe "Dopefish" Siegler

NETWORK ADMINISTRATOR
Kevin Green

CONTRACT ART
Khang Le

Liquid
Dan Panosian
Massive Black
Josh Viers
Feng Zhu

CONTRACT SOUND EFFECTS
Frank Bry
Creative Sound Design
Heavy Melody
Bay Area Sound

CONTRACT WRITING
Ed Kuehnel

ADDITIONAL ART & DESIGN
Ruben Cabrera

ADDITIONAL ANIMATION
Will Bate
Brian Kowalczyk
Raphael Perkins

ADDITIONAL ART
Brian Cozzens
Allen Dilling
Hayden Duvall
Chris Johnson
Dirk Jones
David March
Scott Mccabe
Mark Morgan
Heath Vincent
Michael Wallin
Joe Wampole
Tim Wilson
Matt Wood

ADDITIONAL CONCEPT ART
Richard Lee

Paul Richards

ADDITIONAL DESIGN
Chris Stockman

ADDITIONAL LEVEL DESIGN
Neil Alphonso
Stephen Cole
Martin Goedtke
Brian Hess
Bobby Pavlock
Daniel Phillips
Rudy Pollorena
John Schuch
Keith Schuler
Charlie Wiederhold

ADDITIONAL PROGRAMMING
Scott Alden
Jess Crable
Kyle Davis
Andy Hanson
Chris Hargrove
Rhys Lewis
Brandon Reinhart
Nick Shaffner
Tim Weisser
Jonathan Wright

ADDITIONAL SOUND DESIGN
Lee Jackson

ADDITIONAL AUDIO/VISUAL PRODUCTION
Jeron Moore

SPECIAL THANKS
3D Realms Forums
Dognose
Shacknews

Todd Replogle
University Of Texas At Dallas

SOUND AND MUSIC
Duke Theme And Club
Music Performed By:
"Say Hello To The Angels"
Dustin Shroud-Guitar/Vocals
Raymond Benitez-Guitar
Benjamin Benitez-Drums
Kevin Sparks-Bass Guitar &
Arrangement

PRODUCED AND ENGINEERED BY:
Aaron Kemkaran

VOICE TALENT (ENGLISH)
Duke Nukem - Jon St. John
Little Jimmy - Chloe Clark-Soles
Duke Cave Computer - Jennifer Ibarra
Guy On Throne - Jon St. John
Voice Talent Supplied By The Mary
Collins Agency, Dallas (English)
General Graves - Bruce Deboise
The President - Julio Cedillo
Captain Dylan - Cameron Cobb
The Twins - Jennifer Green
Edf Voices: Ian Sinclair, Cameron Cobb,
Chris Sabat
Talk Show Host - Chris Sabat
Crusty Old Dude - Chris Sabat
Generic Males - Cameron Cobb, Jason
Douglas, Todd Upchurch, Ric Speigal
Females - Lydia Mackay, Farah White
News Reporters - Chris Sabat, Ric
Speigal

VOICE TALENT (SPANISH)
Jose Ángel Fuentes

Guillermo López
Inés Blazquez
Arantxa Franco De Sarabia
Gemma Carballedo
Antonio Abenójar
Luis Bajo
Inma Gallego
Iñaki Alonso
Oscar Castellanos
David Blanco
Salvador Serrano
Arturo López
Rosa Vivas
Fran Jiménez
Carlos Lopez
Sergio Goicoetxea
Celia De Diego
Luis Fernando Rios

VOICE TALENT (FRENCH)
Baudrier Patrice
Beretta Daniel
Bienaime Nathalie
Borg Patrick
Catoire Philippe
Chevalot Marie
Desmadryl Véronique
Dumond Cédric
Dumond Philippe
Homs Nathalie
Kazazian Thierry
Le Minoux Martial
Lesser Mark
Magne Bruno
Peter Eric
Prejean Laura
Tessier Pierre

Thriet Serge
Volpe Isabelle
Zidi Marie

VOICE TALENT (GERMAN)
Kai Taschner

Christian Jungwirth
Claudia Schmidt
Simone Brahmann
Christoph Jablonka
Manfred Lehmann
Paul Sedlmeir
Crock Krumbiegel
Wolfgang Schatz
Wolfgang Haas
Sonja Reichelt
Mirja Mahir
Thomas Rauscher
Gerd Meyer
Simone Brahmann
Mark Kuhn
Thomas Killinger
Dirk Meyer
Gerd Jilka
Beate Pfeiffer
Sven Von Strauch
Cornelius Frommann
Sabine Gutberlet
Claus-Peter Damitz

VOICE TALENT (ITALIAN)
Cappellini Oliviero
Zanotti Matteo
Massironi Cinzia
De Luca Lorella
Matera Lucy
Corbetta Oliviero

Orlando Francesco
Balzarotti Marco
Bortolotti Greta
Gessi Roberto
De Santis Paolo
Merluzzo Maurizio
Balbi Marco
Sesana Paolo
Di Pisa Loretta
Andreozzi Ruggero
Lussiana Alessandro
Scianca Patrizia
Matera Lucy
Antonio Paiola

Published By 2K Games

2K Games Is A Division Of 2K,
A Publishing Label Of Take-Two
Interactive Software

2K PUBLISHING

PRESIDENT
Christoph Hartmann

C.O.O.
David Ismailer

VP, PRODUCT DEVELOPMENT
Greg Gobbi

DIRECTOR OF PRODUCT DEVELOPMENT
John Chowanec

DIRECTOR OF PD OPERATIONS
Kate Kellogg

DIRECTOR OF TECHNOLOGY
Jacob Hawley

ONLINE SYSTEMS ARCHITECT
Louis Ewens

SENIOR PRODUCER
Melissa Miller

ASSOCIATE PRODUCER
Josh Morton

PRODUCTION ASSISTANTS
Andrew Dutra
Dave Blank
Anton Maslennikov
Tom Drake
Scott James
Chris Solis
Brandon Jenkins

ADDITIONAL PRODUCTION SUPPORT

SENIOR PRODUCER
Lulu Lamer

DIRECTOR OF CREATIVE PRODUCTION
Jack Scalici

SENIOR MANAGER OF CREATIVE PRODUCTION
Chad Rocco

MANAGER MUSIC & TALENT LICENSING
Lydia Jenner

SVP MARKETING
Sarah Anderson

VP MARKETING
Matt Gorman

VP INTERNATIONAL MARKETING
Matthias Wehner

DIRECTOR OF MARKETING
Tom Bass

SENIOR PRODUCT MANAGER
Kelly Miller

ASSOCIATE PRODUCT MANAGER
Philip McDaniel

GLOBAL DIRECTOR OF PUBLIC RELATIONS
Markus Wilding

SENIOR PR MANAGER
Charlie Sinhaseni

PR MANAGER
Jennie Sue

INTERNATIONAL PR & MARKETING ASSISTANT
Erica Denning

GLOBAL EVENTS MANAGER
Karl Unterholzner

DIRECTOR, MARKETING PRODUCTION
Jackie Truong

ART DIRECTOR, MARKETING
Lesley Zinn

WEB DIRECTOR
Gabe Abarcar

SENIOR MANAGER, INTERACTIVE MARKETING
Elizabeth Tobey

COMMUNITY MANAGERS
Greg Laabs
David Eggers

GRAPHIC DESIGNER
Christopher Maas

MARKETING PRODUCTION ASSISTANT
Ham Nguyen

VIDEO PRODUCTION MANAGER
J. Mateo Baker

VIDEO EDITOR
Kenny Crosbie

JR. VIDEO EDITOR
Michael Howard

GAME CAPTURE SPECIALIST
Doug Tyler

INTRO LOGO ANIMATION
Jeff Spoonhower

VP BUSINESS DEVELOPMENT
Kris Severson

VP SALES & LICENSING
Steve Glickstein

STRATEGIC SALES AND LICENSING DIRECTOR
Paul Crockett

VP, COUNSEL
Peter Welch

DIRECTOR OF OPERATIONS
Dorian Rehfield

DIRECTOR OF ANALYSIS AND PLANNING
Phil Shpilberg

LICENSING/OPERATIONS SPECIALIST
Xenia Mul

DIRECTOR OF LICENSING, STRATEGIC PARTNERSHIPS & IN-GAME MEDIA
Shelby Cox

MARKETING COORDINATOR, PARTNER RELATIONS
Dawn Burnell

2K QUALITY ASSURANCE

VP OF QUALITY ASSURANCE
Alex Plachowski

QUALITY ASSURANCE TEST MANAGER (PROJECTS)
Grant Bryson

QUALITY ASSURANCE TEST MANAGER (SUPPORT TEAM)
Alexis Ladd
Doug Rothman

LEAD TESTER
Casey Coleman

SENIOR TESTERS
Will Stanley
Kristin Kerwitz
Justin Waller
Marc Perret
Ruben Gonzalez

LEAD TESTER (SUPPORT TEAM)
Nathan Bell
Scott Sanford
Shawn Watson
Vanessa Zuloaga

QUALITY ASSURANCE TEAM
Christine Adams
Rick Alvarez

Chad Bert
Colin Campbell
Steve Capri
John Dickerson
Jorge Hernandez
Ricky Hernandez
Robert Hornbek
Dagmar Jantzen
George Kalantzis
Robert Klempner
Alexander Langham
Michael Mitchell
Nick Murphy
Jan Navarro
Brendyn Novak
Colin Overholt
Matthew Porter
Jeremy Pryer
Noah Ryan-Stout
Jermaine Shockley
Jess Sparks
Scott Trono
Chris Turnley
Corbet Weller
Jessica Wolff
Gabriel Woods
Andrew Garrett
Adamah Taylor
Bill Lanker
Rob Newman
Ivan Preciado
Evan Jackson
Erin Reilly
Paul Carrion
Jeremy Thompson
Matthew Foley
William Fortier

Clint Baptiste
Keith Doran
Davis Krieghoff
Josh Lagerson
Antonio Monteverde-Talarico
Kevin Skorcz
Jp Hernandez
Nigel Nikitovich
Trevor Curran
Andrew Vietri
Al Mosley, Jr.
Steven Taylor
Luke Williams
Michael Speiler
David Mickner
Alex Colby
Alex Jimenez
Matthew Lee
Elvis Ha
Steven Stoker
Coby Robinson
George Bergen
Thomas Pan
Earnest Williams
Jason Kolesa
Kyle Adamson

2K INTERNATIONAL

GENERAL MANAGER
Neil Ralley

INTERNATIONAL MARKETING MANAGER
Siân Evans

INTERNATIONAL PRODUCT MANAGER
Yvonne Dawson

INTERNATIONAL PR MANAGER
Emily Britt

ASSISTANT INTERNATIONAL PR MANAGER
Sam Woodward

WEB CONTENT MANAGER
Martin Moore

2K INTERNATIONAL PRODUCT DEVELOPMENT

INTERNATIONAL PRODUCER
Mark Ward

LOCALIZATION MANAGER
Jean-Sebastien Ferey

ASSISTANT LOCALIZATION MANAGER
Arsenio Formoso

EXTERNAL LOCALIZATION TEAMS
Around The Word
Synthesis International Srl
Synthesis Iberia
Code Entertainment
Entalize
Localization Tools And Support Provided By Xloc Inc.

2K INTERNATIONAL QUALITY ASSURANCE

QA MANAGER
Ghulam Khan

MASTERING ENGINEER
Wayne Boyce

MASTERING TECHNICIAN
Alan Vincent

LEAD QA TECHNICIAN
Jose Minana

SENIOR LOCALISATION QA TECHNICIANS
Lena Brenk
Luigi Di Domenico
Oscar Pereira
Stefan Rossi

LOCALIZATION QA TECHNICIANS
Anthony Busselier
Andreas Strothmann
Elmar Schubert
Fabrizio Mariani
Florian Genthon
Giovanni De Caro
Javier Vidal
Karim Cherif
Tirdad Nosrati

DESIGN TEAM
James Crocker
Tom Baker

2K INTERNATIONAL TEAM
Agnès Rosique
Ben Lawrence
Matt Roche
Dan Cooke
Ben Seccombe
David Halse
Jan Sturm
Jean-Paul Hardy
Luis De La Camara Burditt
Olivier Troit
Sandra Melero
Simon Turner
Stefan Eder

TAKE-TWO INTERNATIONAL OPERATIONS
Anthony Dodd
Martin Alway
Nisha Verma
Robert Willis
Denisa Polcerova
Rickin Martin
Phil Anderton

FOX STUDIOS
Rick Fox
Michael Weber
Tim Schmidt
Cal Halter
Keith Fox
Dustin Smith
Joe Schmidt

SPECIAL THANKS
Jordan Katz
David Cox
David Gershik
Take-Two Sales Team
Take-Two Channel Marketing Team
Siobhan Boes
Hank Diamond
Alan Lewis
Daniel Einzig
Christopher Fiumano
Pedram Rahbari
Nick Morra
Kat VonButtlar
Jenn Kolbe
2K IS Team
Seth Krauss

Greg Gibson
Take-Two Legal Team
Jonathan Washburn
Denby Grace
David Boutry
Ryan Dixon
Michael Lightner
Gail Hamrick
Sharon Hunter
Kate Ryan
Michele Shadid
Diana Zaragoza
Merja Reed
Rick Shawalker
Jana Kubanski
Lori Durrant
Chris Jones
Eric Lane
Todd Ingram
Big Solutions
VGMarket
The Ant Farm
Trailer Park Video Games
Rogers & Cowen
KD&E
Rokkan
Gwendoline Oliviero
Trustwave's SpiderLabs

SpiderLabs

EROTIC PHOTOGRAPHY
Image(s) used under license from
Shutterstock.com

DATA COMPRESSION
Data compression by Oberhumer.com

FONTS
Portions of this software are copyright
© 2011 The Freetype Project
(www.freetype.org). All rights reserved.